

Identity

Day 1: The Initial Sculpting

Specific Learning Objectives

SWBAT

[cog]

2.2 Create visual depictions of identity.

2.3 Identify influences on identity.

3.1 Respond to a variety of literature.

[aff]

7.1 Present products of thought and effort to the class.

[per]

8.1 Feel confident and safe about sharing.

9.3 Speak to larger group about identity issues in their lives.

Procedures/Instructional Strategies

1. Sculpting

(18 minutes)

Our unit of study about identity will begin with thinking about how our identities are “sculpted.” I will come into class with a small ball of clay for each student (Figgins, Draft for unit about “The Myth of Sisyphus”). The students will be instructed to give some kind of shape to the ball of pliable clay that represents (in some way) how they perceive their own identity. I will tell them that their shape will depend on their own understanding of what identity is, and therefore, how they will create a representation of their own understanding with this small bit of clay. I will bring in two models that I created with clay to demonstrate different ways that the students can mold themselves. One will be a more literal representation of myself (I will try to make it look like me) and the other will be more abstract. This will be a way to bring up the terms *literal* and *abstract*. We will not spend a lot of time explaining and exploring the difference between literal and abstract, but this activity will be a useful reference for further exploration of the terms. I will explain to the students why I shaped them the way I did, and let them pass it around to see what I did. (The abstract one will embody my teacherly qualities—maybe a head with exaggerated features—I will explain to the students that I am just a head with huge eyes and ears because a large part of my identity is to sense and be conscious of what they need. I will explain that I must always keep my eyes and ears open for new materials, for needs and desires that they have, and keep in tuned to their worlds.) My sculpture will not be anything fancy, and I will let the students know that they should work diligently because they only have about 15 minutes to create their image.

2. Presentation of sculptures

(8 minutes)

After they have sculpted themselves, I will ask the students to pair up with the person sitting next to them and to explain their sculpture. This will give them the opportunity to warm-up for the sharing activity with the large group. I will give them 3 minutes for this quick sharing time. Then, I will ask for volunteers to come and present the shapes that they created. I will have circulated around the room during the making of sculptures, and will have seen progress and perhaps asked students if they would mind presenting their work to the whole class. I don't want to force anyone who is shy or not proud of their artistic ability to present. They will have opportunity throughout the course of the unit to speak in front of the class.

3. Debriefing of activity

(10 minutes)

I will then open the floor up for a short discussion. I want to get a feel for how the students experienced the sculpting activity and link it to identity. I will ask the following questions:

- How did you feel about the experience?
- I saw that some of you started over after you began, why was that?
- How do you think the act of reshaping the clay relates with our identities?
- Is there any relationship that you can think of between our clay objects and the dramatic interpretations that we created last week?

We will then try to establish a working definition of identity together. I anticipate some of the links that people see between the activity and identity to be: our identities are shaped, they change over time, they look different ways to different people, etc. We will then do an individual sculpture as a second representation of their identity (Alexander, "Improvisational Theatre for the Classroom"), like we did last week. They will already know how to do this.

4. Introduction of poem

(12 minutes)

With the remaining time in class, I will distribute the poem "Sculpture." I will read the poem aloud to the students so that they can hear a sensitive, interpretive reading. I will explain that it is good to practice reading aloud and every person reads differently--so it is possible to notice different things from different readings (this will assure them that I am looking for new interpretive readings and that they do not need to try to read like I did). I will then ask for a volunteer reader to read the poem aloud again (I will try to choose someone who hasn't said much thus far). We will have a class discussion about the poem and how it relates to our clay sculptures and our dramatic sculptures. Some possible topics (although I will let student responses lead the direction of discussion):

- How can we describe the nature of sculpture?
- Does someone have to create it, or is it something already there just waiting to be more precisely shaped?

- Do you believe that someone has sculpted us, as the poem suggests, much like we sculpted the clay and our bodies? Why or why not?
- What do you think about the hardening process of clay. . . the sculpture that I created to show you is already hard. . . Do you believe that once hardened, identities cannot be reshaped or reformed? (I may mention re-wetting clay, adding parts to already hardening sculptures, etc.)
- How pliable do we believe that our identities are?
- Does the sculpture, or our identities in this case, have any say in who or what it becomes?

5. Closure

(2 minutes)

As students get ready to leave, I will ask them to be thinking about who/what the “sculptors” in our lives/identities are? I want them to begin thinking about the influences that contribute to our identities and how much of “us” we can take credit for.

Materials

- Balls of clay for each student
- My model shapes of identity out of clay
- Copies of the poem “The Sculpture”

Methods of Evaluation (with the specific objectives which they evaluate indicated)

Students’ completed sculptures (2.2)

Students participation in class discussion (2.3, 3.1, 7.1, 8.1, 9.3)

*Note: See appendix to the unit for complete evaluation plan.

Lesson Evaluation (in this space I return after I have taught the lesson to reflect on what worked and what needs improvement) (Henig, EDIS 488/502)

Day 2: The Metaphors of Identity

Specific Learning Objectives

SWBAT

[cog]

- 2.3 Identify influences on identity.
- 2.4 Understand the word “consciousness.”
- 3.3 Understand the concept of metaphor.

[aff]

- 5.2 Create metaphors to shed light on their identities.

[per]

- 8.3 Articulate feelings and thoughts.
- 9.2 Compose various pieces about themselves and their identities.

Procedures/Instructional Strategies

1. Make the connection

(10 minutes)

We'll begin class today by collectively constructing a working list of all of the “sculptors” that contribute to the sculpted version of who we are. I will ask a student to be a blackboard writer and record all of our data. As students volunteer people/things that influence and help sculpt us, I will thank them and may ask probing questions to get the students to elaborate. After we finish the list, I will ask for a student volunteer to create a poster (I'll supply the posterboard) of our list to be a permanent addition to our room—a poster that lists the “Sculptors of our Identities.” (I am hoping that someone will volunteer that we, ourselves, play a role in shaping the “sculpture” of our identity. If not, I may hint at it so that it, too, can be included on the list.) I will also ask if anyone wants to create an analogous visual image of the sculptors of our identity. I will supply that person with posterboard, as well, and will suggest that they can draw or find images in magazines, etc. to represent the list.

2. Thinking about metaphors

(15 minutes)

I will then bring back up the concept of clay. I will ask a student to remind us of how we compared clay to our identity yesterday. I'll let other students contribute to the recap, too. After they have explained for the class, I will say something like *So, what you are saying is that yesterday we compared our identities to a ball of clay that has been shaped. If I then said that our identity is a ball of carefully shaped clay, you would know exactly what I meant, right? Does anyone know what it is called when you say something like that? Does anyone know the term for comparing one thing to something else which appears to be very unlike itself?* Here, I imagine that 10th grade students will have encountered the word metaphor before. But if they have not, they will undoubtedly come up with key words that suggest metaphor (comparison, simile, explanation, etc.) I will thank them, and then we will go on to brainstorm some of the ways that a clay sculpture

can be a metaphorical comparison to our identities and our lives. We will pull out our poem again, and I will ask a student to read the poem aloud one more time. I will ask the class to identify some of the working metaphors in the poem and then to connect them to our own clay sculptures. We will discuss identity in metaphorical terms and recount some of the ways that we enacted metaphor just by trying to shape the clay yesterday. I will then ask the students to come up with some additional metaphors that could be used to show/explain/give life to identity. I will provide an example or two to get their juices flowing: identity is a river, with a main body, tributaries, and even streams, and identity is like a pine tree that never loses its leaves, no matter how bad the weather is. As students come up with metaphors, we will write them on the board and students will explain how and why the words/phrases can be metaphors of identity.

3. Vocabulary word of the week (10 minutes)

I will then ask the students to shift gears a little. I will write the word *consciousness* on the board. I will ask the students to put forth some hypotheses about what the word means. If they are having trouble, I will cover the *ness* of the word. They will probably guess that it means being awake, knowing what is going on, etc. If they don't know what conscious means, I will try to contrast it with the state of unconsciousness. I believe that all of the students will be familiar with that word. Together, we will talk about why and how it is important to have a consciousness about our identity and the contributing factors that help "sculpt" our identities. We will also talk about why consciousness is an important word in broader terms. (My goal here is to get the students thinking about themselves and thinking about thinking. I want to stress the importance of always being awake as they make choices in their lives.) I will then explain the concept of the vocabulary word of the week. Around the room, there will be a long piece of adding machine paper attached to the wall. I will explain to the students that each week we are going to add a word that is critical to what we are studying. (I'll also hint to them that every time they use the word, they will really impress their teacher ☺). I will ask for a volunteer to write the word *consciousness* at the beginning of the tape that is circling the room (Stern, p. 72).

4. A personal metaphor (10 minutes)

I will now ask the students to combine what they have just learned. Instead of thinking of metaphors for just identity, I want them to now think of a metaphor that they could use to describe themselves—their own specific identity. I will say something like: *OK, now show me that you have a consciousness of your identity. Apply what you have just learned about metaphors, identity, and consciousness of identity and create a metaphor to represent your own sense of self.* I will model this for them by saying *I may begin by writing* My identity is a mirror because when I try to look directly at it, it will only show me a reflection of myself, etc. I will let them know that they will write the metaphor on two sheets of paper. One, with just their name and the metaphor that they have chosen, will be given to me as they leave the classroom. On the other sheet, (in their Learning Logs) they will then have the rest of the class period to write an

explanation of why this metaphor describes/illuminates/explains who they are. In a stream-of-consciousness manner (which I will explain is when you write whatever happens to come into your head), I will ask the students to write whatever comes to mind about who they are and why the metaphor they chose exemplifies their identity (Moffett, *Active Voice*, p. 28). This should be included in their Learning Logs for evaluation at unit end. If 10 minutes does not allow the students enough time, we will begin by finishing up first thing tomorrow. But if students finish early, they should be reading from their books that they chose the first week.

5. Closure

As they leave I will collect the metaphors and thank them for being so *conscious* of their own identities.

Materials

- Posterboard
- Poems from yesterday
- Adding machine paper
- A marker to write
- Students' paper and pencils

Methods of Evaluation (with the specific objectives which they evaluate indicated)

Students' participation in large group discussions (2.3, 2.4, 3.3, 8.3)

Students' chosen metaphor and written explanation (3.3, 5.2, 9.2)

*Note: See appendix to the unit for complete evaluation plan.

Lesson Evaluation

Day 3: "The Somebody" ??

Specific Learning Objectives

SWBAT

[cog]

- 1.1 Create comparisons between character's psyche and their own.
- 1.2 Identify problems of identity in literary characters.
- 2.1 Create dramatic interpretations.
- 3.1 Respond to a variety of literature.
- 4.1 Define what it means to "be somebody."

[aff]

- 7.2 Share ideas/feelings with the large group.

[per]

- 8.1 Feel confident and safe about sharing.
- 8.2 Share with small and large group.

[SOL's]

- 10.1.1 Work in pairs.
- 10.1.3 Present their learnings to the larger group.
- 10.3.1 Interpret Danny Santiago's "The Somebody."

Procedures/Instructional Strategies

1. Make the connection

(5 minutes)

(If necessary, we will take some extra time to finish the stream-of-consciousness writing for about 5 minutes. If we do this, we will cut down on the discussions of metaphors that follows here, because metaphor will be freshly in their heads because of their writings.) Overnight, I will have decorated a poster that has all of the metaphors that the students created to describe themselves. It will be hanging on the wall as they come in the room. I will not identify who created each metaphor, but I think that having them on display will encourage and perhaps spark further thought on the issue. I will also have made some big signs that say "Miss Hennessey of Room 312" (I made the room # up). These signs will be posted in about 4 conspicuous locations in the room. If students ask me about them, I'll just play dumb and act like I don't know what they are referring to. To begin today, I will ask for student volunteers to remind us of what the terms "metaphor" and "consciousness" mean. Specifically, I would like them to tie the terms to identity. After we discuss the terms, I will direct the students' attention to the metaphor list and comment that the metaphor choices were very thought provoking and that I cannot wait to read their explanations of why they chose the metaphors. I will let them know that they should feel free to try out some different metaphors. And if they wish, they may write an explanation for the new metaphor they are using to describe themselves and include it in their Learning Logs. This will be an opportunity for "extra credit" (and extra thought☺).

2. Pre-reading (10 minutes)

I will explain that we are going to continue our study of identity today and will hand out the pre-reading worksheet (Milner/Milner, p. 87). In partners or alone (Glasser, p. 129), the students will work through the pre-reading worksheet (see attached worksheet). It is intended to get them focused and excited about the reading. There may be some words on the worksheet that they are unfamiliar with, and if so, I will take the opportunity to coach them into new understandings of words (on an individual or group basis--to be determined when I see if some or all of the students are struggling). After they have finished the worksheet, I will ask for a few volunteers to share some of their hypotheses with the class based on the title and first sentence of the story.

3. Reading (25 minutes)

Because it is early in the year, and my students may not be comfortable with out loud reading, I will begin reading the first paragraph of the short story. I will then let volunteers take turns reading "The Somebody," by Danny Santiago, out loud (Strzepek, EDIS 541). Quickly into the narrative of the story, the students will probably realize why I have "Miss Hennessey of Room 312" posted all over the room. I expect that they will either laugh or roll their eyes—but at least there will be a connection. Halfway through the story, we will stop and a student volunteer will summarize the narrative. I will ask that other student volunteers hypothesize what is to come. I will also ask if the story is turning out the way the students hypothesized on the pre-reading worksheet. I intend for this to keep them alert and awake. At this point, I will read the first paragraph after our break, and then will go back to taking volunteers. As the story comes to a close, I will read the last paragraph. (This is intended to keep the momentum going as well as to continue modeling interpretive readings of texts.)

4. Discussion (9 minutes)

We will talk together about Chato de Shamrock's identity. This will be a short, focused discussion (Milner/Milner, p. 335). This is also an example of "reading supported by talk about texts," (Kutz and Roskelly, p. 206). Some questions:

- Why is Chato's name so important to him?
- Why would someone feel the need to write their name everywhere, as Chato and I have both done?
- What kind of clay sculpture could you envision Chato creating to represent his identity?
- Is there anyone brave enough to do a dramatic sculpture of his identity for the class, like we did during our first week together? Or perhaps several people who join together to sculpt several facets of his identity?
- If you had to pick a metaphor to describe Chato's self-identity, what would it be? Why? (Here I will refer to our list of metaphors and ask if any of our metaphors fit Chato's identity.)

- Do you think Chato has a *consciousness* of his identity? How can you tell?
- What advice would you give Chato to better himself?

5. Closure

(1 minute)

I will thank the students for their thoughtful comments. I will ask that they leave with one thought in their head—what does it mean to “be somebody?”

Materials

- Posterboard for list of metaphors
- Signs with my name on them
- Copies of “The Somebody” for students

Methods of evaluation

Participation in small and large group (1.1, 1.2, 2.1, 3.1, 4.1, 7.2, 8.1, 8.2, 10.1.1, 10.1.3, 10.3.1)

Pre-reading worksheet completion (10.1.1)

Lesson Evaluation

Day 4: Scripting Identity

Specific Learning Objectives

SWBAT

[cog]

- 3.1 Respond to a variety of literature.
- 3.2 Discuss a variety of discourse modes.
- 3.5 Write a script.
- 4.1 Define what it means to "be somebody."

[aff]

- 6.1 Identify differences between the identities of literary characters..

[per]

- 8.1 Feel confident and safe about sharing.
- 10.1 Work cooperatively to compose a product.
- 10.3 Experiment with different genres.

[SOL's]

- 10.1.1 Work in pairs.
- 10.3.3 Interpret Sandra Cisneros' vignette "Smart Cookie."

Procedures/Instructional Strategies

1. Make the connection

(5 minutes)

Today I will intentionally not begin class by trying to link today's instruction to the instruction of the previous day. I want to catch the students off guard by asking them a single question when they all are in their seats. I will ask the students to think back in their lives about a time when they made a choice that they later regretted. I will then ask them how their lives would be different if they had chosen differently. If the students do not volunteer initially, I may share about the time when I injured my knee for the first time. Hopefully, one or two students will be willing to share after that (Reading bridge, Strzepak, EDIS 541). I will then pass out a vignette from Cisneros' The House on Mango Street called "Smart Cookie." I will ask for two different volunteer to read the vignette interpretively (practicing reading aloud and showing that different readings yield different meanings).

2. Instructions for Writing Scripts in pairs

(10 minutes)

I will begin the next activity by asking students to share with me what they already know about scripts. Have any of them been in plays or musicals where they used scripts? How are scripts different from the story we read about Chato de Shamrock and "Smart Cookie?" As the students share with me, I will try to tease out the basic formula of scripts. I will ask if any student can demonstrate how scripts are usually written on paper. I will ask them to go up to the board to demonstrate for us. If no one volunteers, I

will demonstrate this for them by writing something in "script form." I may write, using two of my profiled students as characters:

Lee: Wow, Robert, this is the best class that I have ever been in!

Robert: You are so right! I feel like I am learning so much AND having fun!

I will then ask for students to tell me what hypotheses, or guesses, can they make about scripts based on what either a student volunteer, or I, wrote on the board. I expect that they will say that it is what different characters say to each other, with their names before their lines or that it is a recorded conversation, etc. I will thank the students and will tell them that this is the basic form of a script, and that we will learn more about it as the year goes on. But for today's purpose, all we need to know is what we have just learned.

I will then have the following directions up on the overhead projector (just to prevent confusion) (Henig, EDIS 488/502). I will ask a student volunteer to read them aloud:

Get into pairs with someone sitting next to you. Discuss the identity, as you perceive it, of the narrator's mother in "Smart Cookie." Compare her identity with the identity of Chato de Shamrock in "The Somebody." You and your partner then create a dialogue (script) which will be acted out in front of the class. Your dialogue should be a conversation between Chato and the mother in "Smart Cookie." Explore what these characters believe about their own identities and how they might define "being *somebody*." What choices have they made that you think they regret? Have those choices affected their ability to "be somebody?" You have 35 minutes for this activity. You may consider spending the first 5 on talking about the characters before you begin the script. You will have the remaining 30 minutes of class to work on this; after you finish, talk with your partner about how you want to present the script to the class. Each partner group will present tomorrow. And after you present, these scripts will become part of your portfolios.

3. Writing (35 minutes)

The teacher will circulate during this time coaching and helping students with questions. She will help the students with their form and content as they ask her questions. Basically, she just wants to be available for them. If students finish the assignment early, they should be reading from their books, or practicing their scripts.

4. Closure (0 minutes--said as students leave the room)

Teacher will thank students for their diligent work and will remind them to be ready to present tomorrow.

Materials Needed

- Copies of Sandra Cisneros' "Smart Cookie"
- Writing Utensils

- Chalk and blackboard space

Evaluation Methods (with the specific objectives which they evaluate indicated)

Participation in small group (3.1, 3.2, 3.5, 8.1, 10.1, 10.1.1, 10.3.3)

Writing of the script (3.1, 3.5, 4.1, 10.1, 10.3)

*Note: See appendix to the unit for complete evaluation plan.

Lesson Evaluation

Day 5: Sharing and Reflecting

Specific Learning Objectives

[cog]

- 1.2 Identify problems of identity in literary characters.
- 1.3 Dramatize characters' perceptions of self.
- 4.1 Define what it means to "be somebody."

[aff]

- 6.1 Identify differences between the identities of literary characters.
- 7.1 Present products of thought and effort to the class.

[per]

- 8.1 Feel confident and safe about sharing.
- 8.3 Articulate feelings and thoughts.
- 10.1 Work cooperatively to compose a product
- 10.2 Experiment with different discourses.
- 10.3 Experiment with different genres.

[SOL's]

- 10.1.1 Work in pairs.
- 10.1.3 Present learnings to the larger group.

1. Make the connection

(8 minutes)

The teacher will give the student groups 5 minutes to finalize their plans for presentation. After the five minutes is up, the teacher will tell the group that she is looking forward to seeing their presentations. She will voice her concerns as follows: *Now, I know how hard you all worked on these scripts. Before the presentations, I want you guys to help me come up with a list of the guidelines for how these presentation will go. What should students who are watching the presentations do?* Students will probably answer with *listen, pay attention, don't talk, be polite, etc.* The teacher will then ask the students to explain what the presenters should do? Students will probably answer *speak clearly, work together, etc.* If the students do not suggest the above, the teacher will prompt them accordingly.

2. Presentations

(25 minutes)

Students will then present in pairs. After each pair presents, students and teacher will applaud. I may ask questions after some of the skits about what the class could tell from the groups' presentations.

3. Short discussion and debriefing

(7 minutes)

A short discussion will follow the presentations. Some possible questions that will further provoke thought on the issues:

- So, we all acted out what it meant for the mother and for Chato to be *somebody*, but what do you guys think about what they think? Do you agree? Why or why not?
- Is there such a thing as not being *somebody*? Why or why not?
- Obviously, Chato and the mother both have some sort of *consciousness* of what kind of identity it takes to be *somebody*, but what does your *consciousness* tell you? What does it take to you?

4. Closure/ exit writing (10 minutes)

Students will then be asked to write an exit writing. In it, I want them to explain how they feel about “being somebody,” whether or not they believe that they are “somebody,” and to explain more fully about their *consciousness* on this issue.

Materials Needed

- Paper and writing utensils

Methods of evaluation (with the specific objectives which they evaluate indicated)

Student participation (1.2, 1.3, 2.1, 4.1, 8.1, 8.3)

Student scripts (1.3, 6.1, 8.3, 10.1, 10.2, 10.3, 10.1.1, 10.1.3)

Exit writing (4.1, 8.3)

*Note: See appendix to the unit for complete evaluation plan.

Lesson Evaluation

Day 6: Exploring Identity Through the "Universe of Discourse"

Specific Learning Objectives

SWBAT (depending on discourse mode they choose)

[cog]

- 1.1 Create comparisons between character's psyche and their own.
- 1.2 Identify problems of identity in literary characters.
- 3.2 Discuss a variety of discourse modes.
- 4.1 Define what it means to "be somebody."

[aff]

- 6.1 Identify differences between the identities of literary characters.

[per]

- 8.1 Feel confident and safe about sharing.
- 8.3 Articulate feelings and thoughts.
- 9.1 Share in small groups.
- 9.2 Compose various pieces about themselves and their identities.
- 10.2 Experiment with different discourses.

Procedures/Instructional Strategies

1. Make the connection

(5 minutes)

The teacher will ask for student volunteers to think of all of the things that we have been studying this week. As students shout out responses, the teacher will list them on the board. I expect them to remember (and if they do not, the teacher will prompt them) working with clay to explain identity, talking about metaphor, the word "consciousness," metaphors of our identity, sculptors of our identity, what it takes to "be somebody," and that we read one poem, one story, and one vignette. My purpose for listing these on the board is to remind students about what they have thought about thus far so that students may think about these issues while they compose their writing. It will also be encouraging for the students to see how much they have already accomplished. I will thank the student volunteers.

2. A writing day

(45 minutes)

Today students are going to write during the period individually. They are to choose one of the choices from the worksheet "Discourse Choices," compose, and then share their work with one or more fellow classmates (from Figgins, A Center That Will Hold: A Rationale and Model for Placing the Poem at the Center of the Secondary English Curriculum, Milner/Milner, Dependent Authors, p. 92, and Figgins, Draft for unit on "The Myth of Sisyphus"). After they complete the first draft of their composition, they are to share their work with one or two of their fellow students. I will have tables (or desks) set up in the back of the room for students to go to when they are ready to share their papers (I want the sharing not to distract students who are still composing).

I think that my students will need some instructional support and coaching to complete the assignment, and so before we begin, I will say a little blurb to introduce each of their choices:

Today we are going to explore the "Universe of Discourse." Believe it or not, you all have already had some experience with many different types of discourses. When you wrote about the metaphor that you thought illuminated your identity, you were creating a type of MONOLOGUE, which is the first choice on the discourse sheet. In this assignment, you will be exploring another type of monologue, which is an interior monologue. In this choice, you are to act as a recorder of what your thoughts would be, as if you were talking to yourself, convincing yourself that you are really "somebody." There is a prompt on the worksheet, if you choose this type of discourse, to help get you started.

You have also already had experience with the second choice on the worksheet. You created a script to show the similarities and differences between Chato and the mother in "Smart Cookie." In this activity, you will have the opportunity to explore another type of DIALOGUE (which is communication between two people)--Letters! I know you are all practiced in this discourse, but this will give you the chance to act as Chato's friend and psychologist. Again, there is a prompt on the worksheet to help you get started.

The third discourse is something else that you are probably very familiar with. 1ST PERSON NARRATIVES give you the chance to reflect. In this assignment, you will write a journal entry about your own life. You should let yourself work out issues of your own identity that are troubling you or that you are proud of. Write about whatever seems right to you related to your own self-identity.

3RD PERSON NARRATIVE is kind of like telling a story. In this choice, I have asked that you put your creative juices to work and tell about the life of self-identity (as if self-identity were a person itself). It's another way to speak and write metaphorically. . . remember when we talked about metaphors last week? This will give you some hands-on practice and you will surely have fun with this one.

There are many other types of discourse, and we will get into those as the year goes on. I think that these four give us a good place to begin. I want you all to have fun with these writings. I will be circulating around the room as you work--feel free to flag me down if you need help, OK?

After you finish your draft, you are to go to the back of the room to the tables. There will probably be some students back there who have also finished and I want you to share your drafts with each other. If you finish early, you are welcome to either listen to more drafts as your classmates finish, or you can think more about your drafts and make changes. GOOD LUCK!!

I will collect the writings as you leave and will hand them back soon so that you can put them into your portfolios. Again remember that if you happen to finish early, you can always read from your chosen book, too.

Materials Needed

- Worksheet with discourse choices

- Tables at the back of the room for students to work.
- Paper and writing utensils

Methods of evaluation (with the specific objectives which they evaluate indicated)

Students' completed drafts of a mode of discourse of their choice (1.1, 1.2, 3.2, 4.1, 8.3, 9.2, 10.2--depending on which mode they choose)

Students' participation and completion of sharing activity (8.1, 8.3, 9.1)

*Note: See appendix to the unit for complete evaluation plan.

Lesson Evaluation

Day 7: Identity Learning Stations

Specific Learning Objectives

SWBAT

[cog]

- 3.1 Respond to a variety of literature
- 3.2 Discuss a variety of discourse modes.

[per]

- 9.1 Share in small groups.
- 9.2 Compose various pieces about themselves and their identities.
- 10.2 Experiment with different discourses.
- 10.3 Experiment with different genres.

Procedures/ Instructional Strategies

1. Make the connection

(2 minutes)

I will thank them for their writings and let the students know that I am really enjoying reading them. I will then ask a question like *Are you finding that all of this identity talk and exploring that we are doing is changing you at all? Are you new people because of your new consciousness of self-identity?* This is intended as a joke, but I just want to keep the students on track and remembering that identity and consciousness are the issues we are dealing with.

2. Learning stations

(43 minutes)

I will post the following instructions on the overhead projector and ask a student to read it aloud for us:

Today you are the master of your own fate. Around the room, there are four learning stations set up (Milner/Milner, p. 356). It is up to you where you choose to go and what activities you choose to complete. Each station is numbered and has instructions. Choose two stations to complete. You will be required to write at the stations, so be sure to take your notebook, and remember that these activities should be written in your Learning Log. You should try to complete two of the learning stations by the end of the day. If you finish early, feel free to experience some of the other stations. Try not to stay longer than 20 minutes at any station.

***Note: At the culmination of today's activity I will want you to hand me a list of questions that you have about your own identity. If you had the opportunity to ask a specialist about your identity, what would you ask? Self help? Advice? Are you happy with yourself? etc. Take this seriously, and do not be ashamed to ask anything. Later in the week a psychologist is going to come in and talk about identity and the questions

that we have raised. These questions will not be shared with your classmates. So, just keep this assignment in mind as you go to the learning stations and make note of any questions that pop into your head. I will ask for a student volunteer to read the instructions aloud, and will leave them on the overhead throughout the duration of the day's activities. After the student reads, I will ask if anyone knows what a psychologist does? Or have they heard the term "therapist" before? If they don't, I will tell them that a psychologist or therapist helps people work through personal problems--and that lots of times those problems deal with issues of identity. I will then ask the students how might we benefit from having one visit with us? And tell them that an actual specialist will be reading and thinking about and addressing **their** questions, so students should think carefully about what their real questions are.

Description of learning stations (see appendix for materials):

1. The "I am. . ." poem (Milner/Milner, p. 138). Here students will express their consciousness of self with a poetry template. I envision it as a beginning stage of poetry writing that will continue throughout every unit of the year.
2. The poem "Adventures of a Frisbee," by Shel Silverstein. Students will be asked at this station to create a list of all of the "identities" that they have tried to create for themselves and all of the different aspirations that they have had. They will have the choice to put these into a poem, as Silverstein did, or to find some other mode of discourse that they think will convey the meaning.
3. This will be an image station. Van Gogh's "Self Portrait," a picture of Princess Diana, a Norman Rockwell picture of an African-American being escorted by US Marshals as the first step of integration in a southern school, and an image of starving children in North Korea will be laying on the station. Students will be asked to discuss the pictures with the other students at the station and talk about how each picture can reveal consciousness of identity. Can they relate to these pictures in any way? They should then record what they thought about the images, what the image convey about identity, and how they can relate to the images. If they do not feel they relate at all, I will request that they push themselves to find some way that they relate--to use their creative minds.
4. This station will have 2 comic strips on it. "Meg," by Greg Curfman and "Beetle Bailey," by Mort Walker will be lying on the table. There will be instructions with each strip. The students are to think about the comic strip and then write in their Learning Log about their own identity juxtaposed the identities portrayed in these comics. In the "Meg" comic, students should come up with a statement modeled after the last frame of the comic (I ____, therefore I am). They should then explain why they chose the verb they did. In the "Beetle Bailey" comic, students should look at the way that Beetle reacts to Lt. Fuzz, relate his reaction to his identity, and then write in their Log about how their own identity relates with Bailey. Are our attitudes and feelings a part of our identities?

3. Closure and questions (5 minutes)

With the remaining time in class, students are to compose at least 5 questions about identity, and specifically, their own identity. I will ask them to put an asterisk beside the two questions that they are most serious about. They will hand the questions to me as they leave the room. (This will be one of the first phases of the inquiry model, later, we will return and talk about what makes a good question (Postman and Weingartner, EDIS 540).) On Day 10, a psychologist will be speaking to the class, I will deliver these questions in an organized manner to him/her after school today to prepare his/her talk with us (Tracey Rizzo, idea from group discussion).

Materials Needed

- Templates of the “I am. . .” poem
- Copies of “Adventures of a Frisbee”
- Images for the image station
- Comic strips
- Paper and writing utensils
- Transparency/overhead projector

Methods of evaluation (with the specific objectives which they evaluate indicated)

Students’ participation in learning stations (3.1, 3.2, 9.1, 9.2)

Students’ completed assignments at learning stations (3.1, 9.2, 10.2, 10.3)

*Note: See appendix to the unit for complete evaluation plan.

Lesson Evaluation

Day 8: Cultural Identity--What is it?

Specific Learning Objectives

SWBAT

[cog]

- 1.2 Identify problems of identity in literary characters.
- 2.6 Understand the term "cultural identity."
- 3.1 Respond to a variety of literature.
- 4.2 Discuss the role of culture in identity consciousness.

[aff]

- 6.2 Discuss cultural identity.
- 7.2 Share ideas/feelings with the large group.

[per]

- 8.1 Feel confident and safe about sharing.
- 8.2 Share with small and large group.
- 9.1 Share in small groups.
- 9.2 Compose various pieces about themselves and their identity.

[SOL's]

- 10.1.1 Work in pairs.
- 10.1.3 Present their learnings to the larger group.
- 10.3.2 Interpret Alice Walker's "The Flowers."

Procedures/Instructional Strategies

1. Make the connection

(3 minutes)

We'll have a short debriefing about the learning stations from the previous day. I will ask students how they liked the different stations, what they got out of the experience, if they had enough time, and whether or not they would like to continue to do this sort of thing. Students can tell me how they feel.

2. Making it relevant

(5 minutes)

When the students walk into the room, the teacher will have the following written on the blackboard:

CULTURE: the body of customary beliefs, social forms, and material traits constituting a distinct complex of tradition of a racial, religious, or social group.

The teacher will then try to apply the new concept so that it is relevant to the students' lives. *Will someone please read the definition on the board aloud for the class? Thank you. (student reads) Are any of you familiar with the word culture? If so, how have you heard or seen it used?* Here, hopefully students will suggest some interesting ways that they have heard culture used. If not, the teacher will expound: *People are very different in a variety of ways. Some of us grow up in wealthy homes, some of us do not. Some of us have lots of brothers and sisters, and some of us only have one or do not have*

any. We all come from different backgrounds—different countries, different races, different ethnicities, different religions, different attitudes, and different beliefs. In other words, we come from different cultures. My family may have different customs and histories than Robert's or Matthew's. Do your families have any special customs or traditions that kind of identify you as a group in some way? I will let some students share some of their customs here. If they are hesitant to share, I will say, *one of my family customs is to gather together with extended family during the holidays—we eat together and we exchange gifts.* Hopefully they will then share one or two things. (I intend this initial activity to make relevant the following short story. We will discuss and expound upon culture in terms of cultural identity later on.)

3. Working in pairs (12 minutes)

I will ask the students to get into pairs and I will pass out copies of Alice Walker's short story "The Flowers." I will ask the partners to read the story aloud to one another and then to discuss the story with each other. The following questions will be written on the blackboard as prompts for their discussion (if they need prompts):

- Describe Myop. . . what is she like?
- How would you characterize her identity in the beginning of the story?
- What about the end?
- What do you think that the last line of the poem means?
- Have you had any experiences like Myop's?
- Does she have anything in common with Chato de Shamrock?
- Are you aware of any kind of "culture" that Myop belongs to according to our definition on the board? What? Which?

4. Group discussion about culture and identity (20 minutes)

I'll then ask the students to pull the large group back together and we will all be seated in a circle for a discussion (focused discussion, specific to general, Milner/Milner, p. 335). I'll begin the discussion by referring the questions that they may have discussed about the short story with their partners. I'll ask if any volunteers to share what their group thought about the story and how it compared to the story about Chato de Shamrock. Some questions that will be asked:

- The seven questions listed above in step 2.
- Will someone remind us what was down around the skull when Myop picked the flowers?
- What is lynching, and when does/did it happen?
- How can something like lynching, in a time when slavery was legal, and African-Americans were not seen as equal, affect identity?
- Would you suggest that identity is linked to culture?
- How? Why? When?
- What about Chato? What was his culture? How does that connect with Myop's?

- What about the picture of the starving children in North Korea, what can you hypothesize might be their consciousness of cultural identity?
- How is it like or unlike the cultural identity that Myop realizes in Alice Walker's poem?
- What about in your lives, have you ever had a feeling like Myop's about her ethnicity, or like Chato's about his street gang, or like the way those North Korean children may feel about their country or about their enemies?
- What does it take to have a cultural identity?
- Would anyone like to suggest a definition for the term *cultural identity*? What does it take? How does it manifest itself? (Here, I will ask for volunteers to contribute aspects of a working definition that we are creating for the new vocabulary word of the week. I will ask a student to record the aspects of the definition on the board, and ask if anyone else would like to add to the list.)
- Is there a difference between cultural identity and individual identity? Are they synonymous? If not, what is the relationship between them?
- Would you all agree that we all have cultural identities in one way or another? Why or why not? Can you give me some examples?

Then I will ask someone to write the word *cultural identity* after *consciousness* on our adding machine paper that goes around the room. I will ask for a volunteer to make a poster that lists our definition of *cultural identity* and to leave some space at the bottom in case we want to add to our definition as time goes on.

5. Closure and exit writing (10 minutes)

I will then thank the students for their participation in our discussion and for their thoughtful contributions. I will ask them to write, in the remaining 10 minutes in class, about their own cultural identity. If they have never thought that they had a cultural identity before, I will ask them to rethink their position based on the discussion that we just had as a class. What is their own *cultural identity*? How does it contribute/manifest itself in their identity? What made it? How do they feel about it? Do they have more than one cultural identity? Why or how? They will give this to me as they leave class and it will later go into their Learning Log.

Materials needed

- Copies of Alice Walker's "The Flowers"
- Blackboard space and chalk
- Paper and writing utensils

Methods of evaluation (with the specific objectives which they evaluate indicated)

Students' participation (1.2, 2.6, 3.1, 4.2, 6.2, 7.2, 8.1, 8.2, 9.1, 10.1.1, 10.1.3, 10.3.2)

Students' written responses (4.2, 9.2, 10.3.2)

*Note: See appendix to the unit for complete evaluation plan.

Lesson Evaluation

Day 9: The Media's affect on Identity

Specific Learning Objectives

SWBAT

[cog]

3.4 Critique the language of the media.

[aff]

7.2 Share ideas/feelings with the large group.

[per]

8.3 Articulate feelings and thoughts.

9.1 Share in small groups.

9.3 Speak to the larger group about identity issues in their lives.

[SOL's]

10.1.2 Work in teams of four.

10.1.3 Present their learning to the larger group.

Procedures/Instructional Strategies

1. Make the connection

(5 minutes)

I will stand by the clay sculptures that the students made on the first day of the unit; I will pick up two of them and hold them in my hands. I will say something like: *Here we are. Here are the representations of our fragile identities that we sculpted almost two weeks ago. They are beginning to harden, and if I dropped them, they would undoubtedly break to pieces. Identities and self-images are fragile. They are the most personal, private, and important part of ourselves. But what happens when one of us (here I will hold up the sculptures) is bombarded every day with pictures like this (here I will hold up an ad with models)? What happens to our fragile identities? Are they thrown on the ground and shattered to pieces? Probably not—we are all still here and seem to be doing fine. But is the impact of barrages of images like this unnoticeable? Maybe to the world. . . but is it unnoticeable to us?* I will take student thoughts and ideas at this point and thank them for their contribution. ✓

2. Self investigation

(25 minutes)

I will instruct the students that their job is to find a couple of images from the collection of magazines that might pull or tug at their identities (Magazine idea, Henry, draft of two-week unit on Family). When they have found one or two, they are to form teams of four to discuss the images/stories and how these images/stories affect their identities. I will have some questions on the board for them to use as prompts again:

- How do these images/stories make you feel?
- Why did your selections speak to you?
- What is their purpose, why did the magazine put them in there?

- What does your choice have to say about identity? What is the identity of the person/thing portrayed?
- What does this ad teach you that it takes to “be somebody”?
- What role does the media play in the sculpting of our identities? Do you think we should add it to the list of our “sculptors”?
- Are there any elements of *cultural identity* in your choices? Why or why not?
- How does that make you feel?
- Do these ads make you want to wet the clay sculptures you made to reshape your identity? Can we do that?
- Do these images affect you like the images from the learning stations affected you? Why or why not? Do you see any comparison?
- What does it do to our consciousness of self?

3. Selected presentations (10 minutes)

I will then ask for student volunteers to present their image. I will try to get at least one person from each group to share with the class, and will take as many volunteers as time permits. They will have already had some time to share with their small groups, so I do not think that they will feel cheated if all students do not have time to present. I just want to have some shared with the large group. I will ask questions to the students presenting, to further probe thinking, and will also let the students know that they should feel free to ask questions, as well.

4. Closure and discussion about tomorrow (10 minute)

Before students leave, I will tell them that a psychologist is coming to talk to us tomorrow and that she/he will be answering our questions about identity. I will tell them that I gave him/her our lists of questions from Day 7 (without telling the identity of the students), and I will pass out the condensed list that I put together of our questions (I will have included all of the asterisked questions, made ties by duplicated questions, and also will have included other student questions that I thought were particularly insightful). I will then ask the students to remind us about how we should act when someone comes to speak to us. I will expect some of the same responses that the students gave when we were talking about presentations. I will then tell them how excited I am that this person is coming to talk to us. I will tell the students who the person is and that he/she is coming in *just* to answer THEIR questions. I will give them the last 5 minutes of class to review the questions, with partners if they would like, and to add to their list if they think of other questions. I will tell them that the person coming to see us will have already had a copy of the questions, but that it will be up to the students to keep the discussion going. Because this speaker is coming in to DISCUSS with us, not just to speak *at* us for the whole period, they will need to ask the speaker questions. The question sheet can be their cheat-sheet of questions, if they want to use it that way. I gave it to the speaker early just so that he/she might be prepared for the kind of questions that the students will be asking. They can keep track of what questions have already been asked, or they can mark which

questions they want to ask. My goal here is to have the students **consciously** ready for this speaker and let them know ahead of time that it is up to them to conduct a group interview with the speaker. They can ask whatever they want to, this time is for THEM, and the speaker is coming for the sole purpose of answering their questions.

Materials Needed

- Many various magazines
- Clay sculptures
- A couple ads to model activity
- Compiled list of their questions

Methods of evaluation (with the specific objectives which they evaluate indicated)

Student participation in groups (3.4, 7.2, 8.3, 9.1, 10.1.2)

Student presentations (7.2, 9.3, 10.1.3, 8.3)

*Note: See appendix to the unit for complete evaluation plan

Lesson Evaluation

Day 10: A Professional Discusses Identity

Specific Learning Outcomes

SWBAT

[cog]

1.4 Think critically about aspects of themselves that need improvement..

[per]

9.3 Speak to the larger group about identity issues in their lives.

Procedures/Instructional Strategies

1. Make the connection

(1 minutes)

I will introduce the speaker, tell the students that the speaker has read over their questions and will be happy to talk about the issues of self that are important to them, and that he/she will take their questions as they ask them.

2. Guest speaker

(49 minutes)

A psychologist will speak to the class. I will have been in contact with this person and have told him/her what aspects of identity we have been talking about as a class. Hopefully, the person will be willing to talk about the issues that are important to the kids, as well as bring in some new issues that have not come up in our class. I will have asked him/her to be ready for a barrage of questions and will have given her a list of the students' questions in advance. I will request, politely, if the psychologist would mind talking to more than one class. But I understand that they will probably be very busy, and therefore will check out a video recorder so that I will have the interview on tape; that way I can use it as a point of reference for discussion in other classes. The other possibility would be to ask more than one psychologist to come in; if I look for them early enough, I should be able to "book" more than one so that multiple classes can benefit from this kind of experience first hand.

Materials Needed

- A psychologist (hopefully one will be on staff in the school district)
- The students' questions for the psychologist

Methods of evaluation (with the specific objectives which they evaluate indicated)

Student attention and participation (1.4, 9.3)

*Note: See appendix to the unit for complete evaluation plan

Lesson Evaluation

What is to come?

The fourth week, which will be a transitory week from self-identity toward some larger piece of literature (which I think will be a relatively gentle transition for any work because of the universality of our unit's theme) is still in the planning phases. Some ideas:

- ♦ Looking once again at the questions that the students wrote and asked the psychologist. We can use this as a basis to talk about what makes a "good" question. This is where I would ask them to develop a true list of their big questions (Postman and Weingartner). We can talk, as a group, about what kind of questions prompted the best answers from the psychologist. What kind of questions prompted answers from which we learned the most?
- ♦ Immediately in the fourth week, I would have the students fill out their own self-evaluation form (included with the evaluation materials). I wanted to save this until their work was complete with this unit. I think this would be a good way for the students to set goals for themselves in the next unit. This may be a good time to have conferences with each student, as well.
- ♦ More dramatic improvisation! I love it! Maybe we could transition from sculptures into machines!
- ♦ Instruction about revision. I want the students to work with their scripts and discourse choice writings again. I want to spend some time talking about aspects of revision and engineer the beginning phases of peer-revision activities (to be used frequently as the year progresses).
- ♦ Some more critiquing of the media. I would like to bring more music and television into the classroom. I'm sure that we could tie it in (as well as teach the students to be *conscious* consumers of the media) with what we are studying.
- ♦ Continuing to explore ourselves as we study EVERYTHING! We will use our study of self-identity as a basis for all of our future learnings.

Day 11: Keeping Identities “Blush”

Specific Learning Objectives

SWBAT

[cog]

- 1.4 Think critically about aspects of themselves that need improvement.
- 2.1 Create dramatic interpretations.
- 3.1 Respond to a variety of literature.

[aff]

- 5.1 Communicate with themselves about their own identity issues.

[per]

- 8.1 Feel confident and safe about sharing.
- 9.2 Compose various pieces about themselves and their identities.
- 10.3 Experiment with different genres.

Procedures/Instructional Strategies

1. Make the connection

(5 minutes)

We will have a short debriefing of our day with the psychologist. I will ask the students to share feelings about how the psychologist defined/dealt with/described identity. I will then say something like: *We have been talking about our identities over these past two weeks. We have learned about what makes our identity, how we feel about ours, what influences contribute to our identity, how the media attempts to make us reshape our identity by buying certain products, and what cultural identity contributes to who we are. Now I want to talk about how we can keep our self consciousness at a level where we can always be critical of what the world is telling us to do. The most important thing, class, is that you like and approve of your own self identity and that your own self concept is working for you so that you are experiencing success and getting where you want to be in your life.*

2. “The Bill,” by Tom Robbins

(15 minutes)

I will then pass out copies of “The Bill,” by Tom Robbins (from Robbins, Jitterbug Perfume). I will ask a student to read the piece aloud. I think that this piece will be a hit. Students will probably giggle during the reading. I hope that this will make them more willing to get into discussing and will end our unit with a bang. Some discussion questions:

- What is Robbins trying to tell us here?
- How is the central metaphor working?
- How does the author suggest that we “keep ourselves blush” like the beet?
- How do the “institutions” that Robbins refers to as the “six stomachs” affect our identity? **Here I will ask the students to get out of the chairs and to sculpt with

their bodies the six stomachs that Robbins refers to: parents, schools, peers, social institutions, bad habits, age. Each one of them will silently choose one of the stomachs. I will do the sculpture activity like we have already done it, and will ask them to hit their poses when I say GO! I'm hoping that students will be feeling more comfortable by now. This will also be fun. After we hit the poses, I'll ask them to sit down again and resume the discussion.

- Do you agree that it is these things, that we make dramatic sculptures of, that turn us into "a single disgusting shade of brown?"
- How can we avoid this "six stomach" process?

In this short discussion, I just want to get the students' juices flowing about how they can stay themselves and stay proud of their own identities. I want them to see that the message in "The Bill" is that we should not compromise ourselves to anything.

3. A letter (20 minutes)

I will then ask the students to write a letter to themselves in which they tell themselves anything they want to about their own identity. I will suggest that they give themselves some clues in the letter about how they can keep being the self that they are proud of, or how they can become the self that they will be proud of. I will tell them that it should be an advice letter that strives to keep its reader from turning that brown hue that Robbins refers to. In it, they should think about their goals (as a person), and whether or not they are making the choices they need to to achieve those goals. I plan on keeping the letters until the last day of class. I will bring envelopes for the students to seal and give back to me. I am hoping that they will reflect on their feelings and learnings and that the letter will be a nice reminder of self-identity and self respect when the school year is over.

4. Evaluation form (7 minutes)

I will pass out an evaluation form while the students are finishing up their letters. I will tell the students that I have put together this unit for them, but that I would like to take into account their preferences/likes/dislikes for the remaining units of the year. We may even be able to create some of the curriculum together. I'll explain that our class "identity" is still in its molding form and that we are all the sculptors. They can help create the class identity that they are most proud of and learn the most from. I'll give them a form (Stern, p. 40).

5. Closure (3 minutes)

With the last five minutes, I will ask the students to get out of their chairs and to do two body sculptures. The first should be a representation of their consciousness of self identity before the unit began. The second sculpture will be their consciousness after the unit and exploration of identity. I will ask volunteers to explain the change in sculptures. Before we actually do this activity, I will explain to them that they have done a lot of